

DOCUMENT RESUME

ED 461 257

FL 023 473

AUTHOR Benson, Valerie A.
TITLE Harold E. Palmer: A Pioneer of English Language Teaching.
PUB DATE 1995-00-00
NOTE 16p.; Contains an abstract in Japanese.
PUB TYPE Information Analyses (070) -- Reports - Descriptive (141)
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Educational History; *English (Second Language);
Instructional Innovation; *Intonation; Language Research;
Learning Theories; Linguistic Theory; *Oral Language; Second
Language Instruction; *Second Languages; Skill Development;
Speech Skills; Teaching Methods
IDENTIFIERS *Direct Instruction Model; *Palmer (Harold E)

ABSTRACT

The work of Harold E. Palmer, the individual responsible for consolidating the ideas of the nineteenth-century reform movement into what became known as the Direct Method of second language teaching, is examined. The ideas began with Palmer's conviction that language should be taught by an aural-oral methodology, and he developed teaching techniques that involved a long period of attentive listening by the student, followed by carefully graded introduction to oral skills. Correct intonation was an important part of this introduction, and Palmer advanced this field. Although his status in Japan in the field of English language teaching was extremely high, his success in promoting the method was limited due to a continued emphasis on reading as the prime language teaching objective. Internationally, his work has influenced language teachers and administrators on several continents throughout much of the twentieth century. (Contains 25 references.) (MSE)

Harold E. Palmer: A Pioneer of English Language Teaching

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

✓ This document has been reproduced as
received from the person or organization
originating it.

□ Minor changes have been made to
improve reproduction quality.

• Points of view or opinions stated in this
document do not necessarily represent
official OERI position or policy.

Valerie A. Benson

Suzugamine Women's College, Hiroshima

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL IN MICROFICHE
AND IN ELECTRONIC MEDIA FOR ERIC
COLLECTION SUBSCRIBERS ONLY.
HAS BEEN GRANTED BY

V. Benson

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

2A

概要

本稿は、19世紀における言語教授法改革運動の思想を、後に直接教授法として知られるものへと整理・統合する際に中心的な役割を果たしたH. E. パーマーの業績を検討することを目的とするものである。この直接教授法は「言語教育は、いわゆるオーラル・オーラル教授法によって為されるべきである」というパーマーの信念に端を発するものであったのだが、それにより、学習者は注意深く聴衆練習を長時間続け、その次に慎重に段階付けられた音声発声練習へと移行するという教授法が展開されることとなった。この口頭作業の導入においては正確な音調が重要な要素であり、この分野に関しても彼は興味深い研究を行っている。日本の英語教育におけるパーマーの評価は極めて高いが、本稿において論じられる理由により、彼の活動に関しては幾つか不首尾に終わったものもあった。それにもかかわらず、国際的に高いパーマーの名声は英語教育史における不動の位置を確保していることは疑いのない事実である。

Abstract

This paper examines the work of Harold E. Palmer, the person mainly responsible for consolidating the ideas of the nineteenth century Reform Movement into what became known as the Direct Method. These ideas began with Palmer's conviction that language should be taught by an aural-oral methodology. Consequently, he developed teaching ideas which involved a long period of attentive listening by the student, followed by a carefully graded introduction to oral skills. Correct intonation was an important part of this introduction, and Palmer did interesting work in this field. Although his status in Japan was extremely high, his success was less so, for reasons which will be discussed. Nevertheless, his international reputation assured him of a permanent place in the history of English language teaching.

Harold E Palmer: Biographical Sketch

Pioneers take many different forms, but Harold E. Palmer's ability to be a pioneer of the English language teaching profession is an inspiration to all of us, in part because of his intense inquisitiveness about the language, and in part because of the fact that his formal

BEST COPY AVAILABLE

- 79 -

ED 461 257

FL 023473

education ended at the secondary level.

After leaving school he went to Boulogne, France to study French, whereupon he spent his days painting in oils in the local art gallery. However, in the end he did learn to speak French and that is where his interest in language began to develop.

Upon his return to England he worked as a journalist/feature writer on the newspaper his father owned. Then in 1902, at the age of 25, he left the newspaper and took his first language teaching position at the Berlitz School at Verviers, Belgium. It seems he admired the Berlitz method but thought there was room for improvement, so he opened his own school and began teaching English to the local people using his own methods. It was during his stay in Veriers that he had been in touch with L'Association Phonétique Internationale and this led him to correspond regularly with Professor Daniel Jones. But it was not until 1912 that they actually met, quite by chance, on the Dover-Ostend steamer. Later Jones was to write:

we had a memorable talk on phonetics and we struck up a friendship which it has been a privilege to me to enjoy ever since. This meeting confirmed the opinion I had already formed, viz. that he possessed unusual talent for linguistic theory and pedagogy.

With the outbreak of World War I he and his family had to leave Verviers and return to England where he opened a school in Folkestone, Kent teaching English to refugees. From there, for a time, he gave up teaching English and went to London to become French master at a secondary school.

In 1915, his friend Professor Daniel Jones invited him to give evening lectures at University College, London on methods of language teaching. These were a great success and the following year he was appointed a regular member of the staff of the Department of Phonetics. Again, he was soon to advance his career and became Lecturer in Linguistics at the School of Oriental Studies, London. It was an amazing achievement for a man of secondary level education — no academic qualification whatsoever. It was during his tenure there that he wrote *The Scientific Study and Teaching of Languages* (Harrap) and followed in 1921 by *The Principles of Language Study* (Harrap). These two studies together became something the English language teaching profession was to build on for the next half century.

In 1922 he was invited to Japan as Linguistic Adviser to the Ministry of Education to improve the teaching methodology of English in the Japanese school system. For various

reasons he stayed in this particular position for only one year. In 1923 the institute of Research in English Teaching (IRET) was founded and Palmer became its Director, his office still within the Ministry of Education. From then until he left Japan in 1936 his work was dedicated to improving the teaching of English in the Japanese school system.

During his years at IRET he published in 1925 the Standard English Readers, a full five-year course for the school system, gave many lectures to Japanese teachers of English, and taught at the then Imperial University, Tokyo. With his daughter, Dorothée, in 1924 published English Through Actions and in 1930 published a major work, The Romanization of Japanese (Maruzen, Tokyo, 1930). Before he left Japan in 1936 he was given a D.Litt. by the Imperial University.

When he returned to England he became a consultant for Longmans and continued to have speaking engagements around the world. When he died in 1949 he was rightly considered 'the grand old man' of English language teaching.

1. Introduction

The work of Harold E. Palmer (1877-1949) is of considerable interest, both in regard to the development of language teaching generally, and for its contribution to Japanese thinking about how languages might be taught. Western historical accounts (Darian, 1972; Howatt, 1984; Kelly, 1969; Stern, 1983; Titone, 1968) tend to see him in terms of the person who first consolidated the various and varied ideas of the Reform Method into a coherently accessible, and practical body of theory and practice. Japanese assessments (e.g., Harasawa, 1974; Yamamoto, 1978) are more cautious because Palmer was something of a lone voice advocating a teaching methodology which differed radically from both local and international practice. Whether in Japan or in a worldwide context, Palmer was in the forefront of a movement that saw the final breakup of the traditional Grammar-Translation paradigm, and the founding of a recognizable "modern" model of language-teaching. As his friend Veer Redden (1967, p.15) said, "Palmer came to Japan (in 1922) as linguistic adviser to the Department of Education; when he left in 1936, he had become, through the work of the Institute and his work with it, linguistic adviser to the whole English-teaching world"

Although his prolific writing covered all aspects of language teaching, Palmer's name will be forever linked with the "oral" approach. His "oral" approach was the product of many influences: some practical and day-to-day such as his initial training as a Berlitz teaching in Belgium; some intellectual, such as his friendship with Daniel Jones; some

scientific, such as his immediate appreciation of the work done by Passy and Sweet and others in phonetics. The essence of the "oral" approach was contained in Palmer's early book, *The Scientific Study and Teaching of Languages* (1917), and though the ideas were constantly refined, they never lost their basic character.

This character consisted of various components: (a) subconscious comprehension (in which the teacher demonstrated things in the FL with the students silent); (b) ear-training (passive audition of new sounds in the FL); (c) articulation (choral work on individual sounds); (d) imperative drill (teacher gave orders, students obeyed); (e) phonetic reading (students read phonetic writing on board); (f) dictation (in phonetic writing); (g) fluency practice (a development of articulation) (Palmer, 1917-1968, pp. 96-111). This "Ideal Standard Program," as he called it, would take up the first term of language study, and expressed Palmer's belief, that "no active work is profitable until the pupil has mastered the sounds of the language, and can produce them with fluency and accuracy"(p.111).

If the above was something of a theoretical model, it received more concrete expression in Palmer's *The Principles of Language Study* (1921). Focusing on the student, Palmer in this book suggested that habit-forming was most important at the elementary stage: "If we do not secure habits of accurate observation, reproduction, and imitation during the first stage, it is doubtful whether we shall ever secure them subsequently" (p. 130). Ear training was also essential, otherwise the student would "replace foreign sounds by native ones and insert intrusive sounds into the words of the language he is learning" (p. 130). The student also had to learn "unconscious assimilation and reproduction" (p.130), the ability to take in and subsequently use unfamiliar material without recourse to translation, which Palmer did not allow at the elementary stage.

The teacher should observe a number of general principles:

1. The initial preparation of the student by the training of his spontaneous capacities for assimilating spoken language.
2. The forming of new and appropriate habits and the utilization of previously formed habits.
3. Accuracy in work in order to prevent the acquiring of bad habits.
4. Gradation of the work in such a way as to ensure an ever increasing rate of progress.
5. Due proportion in the treatment of the various aspects and branches of the subject.
6. The presentation of language material in a concrete rather than in an abstract way.

7. The securing and maintaining of the student's interest in order to accelerate his progress.
8. A logical order of progression in accordance with principles of speech-psychology.
9. The approaching of the subject simultaneously from different sides by means of different and appropriate devices.

Number five, "due proportion," contained Palmer's priorities for learning language: (a) understanding speech, (b) speaking, (c) reading, and (d) writing, "without exaggerating the importance of any of them" (p.136). This is not markedly different from the modern "four skills" approach, but in the context of the twenties, it represented something of a revolution. It was one which many teachers were not ready to accept.

In this paper I would like to look more closely at Palmer's specific contributions to the teaching of oral language, particularly in the way that this advice was tailored to teachers in Japan.

2. Oral Language and the Japanese Context

Palmer regarded himself as "a teacher of speech" (Palmer, 1925, p. 152), and as such he found the Direct Method suited him perfectly. His methodology was firmly based on the model of the infant acquiring the L1, and the techniques he proposed mirrored events that contributed to the infant's linguistic development for example, he said:

The mother on several different occasions, says to her baby 'Look at this;' in the end the baby, in response to the verbal stimulus, turns his head and looks at the object exhibited by the mother. (Palmer, 1925, p. 43)

Since this happens long before the child is able to talk, Palmer inferred two things: (a) that a period of passive listening was mandatory, and (b) that imperative drills were basic at the outset of language learning. As with the child learning the L1, meaning is vital, and Palmer expected students' initial reactions to his imperative drills to be largely at the level of correct meaning association, rather than clear understanding of the actual words. Imperative drills might be done collectively or by individual students.

Here is an example of Palmer's Imperative Drill (Individual, Series 16):

1. Stand up.
2. Come here.
3. Take this flower.
4. Smell it.
5. Take this glass of water.
6. Put the flower in it.
7. Put them both on the window-sill.

8. Smell the flower again.
 9. Go back to your place.
 10. Sit down.
- (Palmer 1925,p.59)

Palmer then moved on to two more or less complimentary activities, which were answers to two underlying problems that he had noted: one was his belief in the need for the student to be passive until ready to speak - a "silent period"; the other was his belief that the element of fear should be removed from the language classroom. Regarding the silent period Palmer said:

The purpose of an Oral Course, let us remember, is to give the pupil opportunities not only of expressing himself in speech but also of practice in understanding what is said to him. He is to be given ample opportunities for receptive work: he cannot be expected to produce until he has received; he cannot be expected to say things with any degree of accuracy until he has heard such things said on one or more occasions.

(Palmer,1925,pp.150-151)

Regarding the idea of fear he said:

The mental attitude of those who are told to do nothing but listen and observe is entirely different from the attitude of those who are expecting at every instant to be called upon to respond... In the first case the mind, without losing its alertness is calm and untroubled; free from that nervous and almost paralyzing preoccupation: "What am I going to say in answer? How shall I construct it?" The beginner is able to observe correctly what he hears

(Palmer, 1925,p.151)

Palmer's response to these two ideas--a silent period and fear--was to create two complimentary activities: "Conventional conversation," and "Free Oral Assimilation."

"Conventional Conversation" was intended to introduce the student to the conventions of English speech. For example, one of these conventions is the replacement of the noun by the correct pronoun, as in "Where is the book?" "It's on the desk." Another convention is brevity: "Is this my book?" "Yes, it is." The student was never to be asked a question to which he did not know the answer, so Palmer specifically barred such questions as "Where did I go yesterday?" as being beyond the range of the student's knowledge. Most of the pupil responses in this section consisted of "Yes, it is," or "No, it isn't."

"Free Oral Assimilation" was to parallel "Conventional Conversation," except that it was more expansionary in intent. Again the student would spend most of the time listening, but gradually new vocabulary and more complex structures would be introduced:

Chief Sentence-Types

This is wood. This is made of wood.

Chief Contents-Material

Names of Substance. Hard. Soft.

Chief Points of Grammar

The Alogistic Indefinite Article.

Chief Incidental Expression

So's this

This is wood. Look at it. This isn't wood.
This is glass. The window's made of wood and glass.
What's this? Yes, this is paper.
And what's this? Yes, this is chalk. Is this chalk?
No? Is this paper, then? No? I'll tell you; this is leather.
Yes, it's leather. My shoe's made of leather.
So's this bag. Is your shoe made of leather, too?
Etc. etc.

(Palmer, 1925, pp.170-171)

The careful gradation of vocabulary and structure, together with the minimal responses required of the student meant that the Palmer-type classroom was very carefully controlled to facilitate assimilation (modern acquisition) of the material. It assumed alert and interested students, and had the added advantage that it was suitable for large classes. Structures as complex as passives in the present perfect could be handled in this way ("What has been done? The match has been broken" p.263).

Modern pedagogical theory now looks back on such classroom activities as being artificial in the extreme, because they concentrated deliberately on the sentence and neglected meaning. Regarding meaning it has to be admitted that it was never Palmer's main concern, and Howatt (1984, p.239) says, "Instead of talking to the students in a simple way so that they would understand (Sauveur's principle), the Direct Method taught the language system by using simple sentences (which is not at all the same thing). "Palmer's enthusiasm, however, lay not in meaning but in the sounds of spoken English.

The above samples of classroom activities show that Palmer was over optimistic about the capabilities of L2 teachers. Even for native speakers, the skills required to maintain a patter on the lines shown above are considerable. It is no surprise that many of the Japanese teachers whom he lectured, while they applauded his message and envied his skill, did not feel that they themselves could do it. Yamamoto (1978) remarks that

"Japanese teachers of English felt that the oral method was valid only when a native English speaker conducted the class." (pp.157-158). More fundamentally, they did not even feel that the oral method was suitable for Japan: "They concomitantly thought that the oral approach was contrary to the aims of English teaching in Japan" (Yamamoto, 1978, p.158). Within this framework, Palmer's work in Japan was bound to be difficult.

3. Intonation

However, Palmer was made of stern stuff and was not about to be put off by teachers who didn't believe in either themselves or his particular message. He redoubled his efforts to convince them of the workability of his ideas, producing text after text from the IRET headquarters in Tokyo. In this section I would like to examine one such text, *A New Classification of English Tones*, which was published in 1933 by Kaitakusha, and was accompanied by two records. The short course was aimed at teachers, and was an attempt to simplify the jargon and complexities that were a hindrance to non-native teachers.

Palmer's major contribution to intonation was contained in his *A Grammar of Spoken English on a Strictly Phonetic Basis* (1924). Regarded as being in the great line of English pedagogical grammars (see Howatt, 1984, p.286), this book concentrated on the interplay between grammar and what we today call "communicative" language. For example, the first chapter, "Phonetics, expanded upon what Ripman (1905) had earlier called "pitch." Ripman had shown that English contained two basic kinds of pitch, falling and rising. His analysis then allocated certain kinds of pitch to certain kinds of structures: for example:

A sentence may contain a main clause and one or more dependent clauses. (a) When the dependent clause comes first, it generally ends in a rise, as in the following sentences: *When the barometer falls, we may expect bad weather.* (Ripman, 1905, p. 157)

At other times Ripman related pitch to functional aspects of the utterance:

Sometimes a question may be equivalent to a command in which case it has falling pitch, as in: *Will you keep quiet! Can't you be still!* (Ripman, 1905, p.158)

Palmer's contribution was that in *A Grammar of Spoken English on a Strictly Phonetic Basis* (1924) he dispensed with Ripman's grammatical analysis, which in any case was both implausible and unteachable, and offered only the functional, as we shall see.

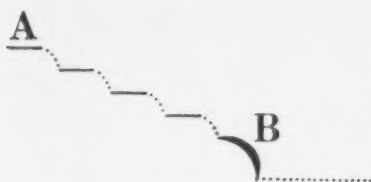
Unfortunately, there were two problems with the full (1924) text: firstly, it was too complex for the average teacher, particularly the L2 teacher, and secondly Palmer himself

began to have doubts about it. As a result, in 1933 he published in Japan a short monograph on tones (Palmer, 1933), in which he expanded on some of the material from the larger book, (specifically pp. 18-25), for the benefit of Japanese teachers. His six "tone patterns," whimsically called "Cascade," "Dive," "Ski-jump," "Wave," "Snake," and "Swan," were set out in simple language and with illustrations to aid the memory "Cascade," "Dive," and "Ski-jump" corresponded to Ripman's falling pitches; "Wave," "Snake," and "Swan" corresponded to Ripman's rising pitches. Yet another classification, Armstrong and Ward (1926), called this falling and rising intonation "Tunes" 1 and 2. Palmer's first three are similar to Armstrong and Ward's Tune 1, and his other three to Tune 2. There was thus considerable agreement about the general nature of English intonation, but Palmer differed from the others in trying to make his classification (a) wholly functional, and (b) simple enough for L2 teachers to understand.

The terminology of his earlier (1924) text, for example, had involved descriptors such as "falling nucleus with interior head," but this was now renamed as "Dive": "The (necessarily unstressed) syllables preceding the fall start on the mid-pitch and (generally) rise successively until the pattern proper starts" (p.9). The "dive" was on the stressed word, as in "I don't think he was." The pattern was used for:

- (a) Statements in the nature of assertions: *It's mine. It's a piece of chalk. That's the whole point.*
- (b) Commands with one-word prominence: *See whether it works! Try another plan!*
- (c) Questions beginning with an interrogative word with one-word prominence (suggesting "in that case," "that being so," etc.): *Why did he go, then? When will you be ready?*

1. THE "CASCADE" PATTERN

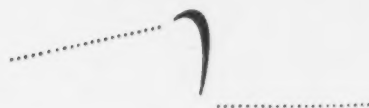


EXAMPLE:

I - don't think it's \ true.

That's - just what I was ex \ plaining to him.

2. THE "DIVE" PATTERN

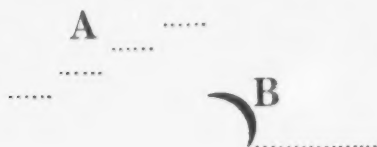


EXAMPLE:

It's \ mine.

It \ is mine.

3. THE "SKI-JUMP" PATTERN



EXAMPLES:

I / thought he was \ here.

That's - just what I \ said.

4. THE "WAVE" PATTERN



EXAMPLES:

Are you / there? or - Are you / there?

*Isn't that e / nough? or - Isn't that
e / nough?*

5. THE "SNAKE" PATTERN



EXAMPLES:

*- That's not what \ I mean {although it
may be what \ you mean}.*

*- Some people \ do like it {even if there are
others that \ don't}.*

6. THE "SWAN" PATTERN



EXAMPLES:

/ Don't \ worry about it.

/ There's a good \ boy.

As can be seen in Fig. 1, Palmer set out his six tones and their "functions" in robust one-to-one relationships, so if the student wanted to make a statement, it had to be a dive. Recent approaches to oral work are more cautious about the application of "such rules" to the meaning of intonation (e.g., Kenworthy, 1987). We are also more aware of discourse beyond the sentence level, and our expanded knowledge of intonation goes hand in hand with a heightened awareness of psychological states. But Palmer's basic analysis still holds good: for example, Ladefoged (1975, p.111, #6) offers *Will you mail me my money?* which is the same as Palmer's "wave" pattern ("a rise from a low to a high pitch, this rise starting at the stressable syllable of the most prominent word and continuing to the end of the succession of words to which it is applied," p.15) with such examples as, *Do you like oysters?* Since the intonation of both question is controlled by their potential answers ("Yes" or "No") this is not surprising. Consequently, Palmer's contribution to the teaching of intonation remains valid within ESL and EFL contexts, and echoes of his ideas are as common as they have always been.

Training materials offered today to aspiring English language teachers (e.g., Doff, 1988) typically draw attention to just two tones, falling and rising. This is certainly a gross simplification, and one which for most, "conversation class" purposes is inadequate. This general retreat from the strong position by Palmer is seen in the following: "However, intonation patterns are quite complex, and it is better for students to acquire them naturally rather than try to learn them consciously" (Doff, 1988, p. 119). How? Perhaps a return to Palmer's forceful approach to intonation is needed.

An example of this forceful approach can be seen on any page of Palmer's *New Method Series* (1938). In each lesson the student began with a simple intonation pattern (e.g., "dive"), and progressed to more complex combinations. For example, in Lesson 13 of Book 1 (see Fig. 2) the student is being introduced to the vocabulary of uncountable materials, wood, stone, glass, water, and so forth. The initial "point and say" routine began with the simple "cascade" pattern, *This is wood, That is stone*, and so forth. This soon became, *Is this wood or stone?* ("wave" + "dive"), and then *Is this wood, stone, or water?* ("wave" + "wave" + "dive").

Fig.2. New Method Series Book 1

LESSON 13

this is wood

THIS IS ____

THAT IS ____

IS THIS ____? THIS ISN'T ____

IS THAT ____? THAT ISN'T ____

Point and say:

This } is -
That }

- | | | |
|-------------|-------------|---------------|
| 1. - wood. | 5. - snow. | 9. - milk. |
| 2. - stone. | 6. - glass. | 10. - bread. |
| 3. - water. | 7. - cloth. | 11. - powder. |
| 4. - fire. | 8. - paper. | 12. - dust. |

1  WOOD	2  STONE
3  WATER	4  FIRE
5  SNOW	6  GLASS
7  CLOTH	8  PAPER
9  MILK	10  BREAD
11  POWDER	12  DUST

Ask and answer (1 to 12):

Is this wood or stone? { It's wood.
It's stone.

Is this wood, stone or water? { It's wood.
It's stone.
It's water.

Ask and answer the series (from 1 to 12):

Is this wood? Yes, it is.

Is this stone? No, it isn't.

What is this? It's wood.

Say, ask and answer:

Look at the wood [paper, water, stone, etc.].

Is it on the left side or on the right side?

Tell me whether it's on the left side or the right side.

It's on the left [right] side.

Ask and answers (1 to 12):

Is the wood by the side of the stone, over the stone or under the stone?

Is the water by the side of the wood, over the wood or under the wood?

Point, ask and answer:

Please tell me what this is. It's wood [stone, etc.].

Point, ask and answer:

This isn't wood, is it? { Yes, it is.
No, it isn't.

This is wood, isn't it? { Yes, it is.
No, it isn't.

More complicated patterns got less attention at this stage, with the "snake" pattern, *Please tell me what this is* making just a brief appearance.

4. Conclusion

Strevens (1978) places Palmer firmly in the British "descriptivist" line of English language teaching, a line that runs from Sweet, through Jespersen, Palmer, and Hornby, and currently rests with Quirk. This line, says Strevens, has always included phonetics, both academic and pedagogical. Academic phonetics, says Strevens, owes its origins to Jones and the "reservoir of scholars knowledgeable about language" (p.105) who surrounded him. We can see how their thinking created the foundation of our subsequent ideas on intonation. Unfortunately, although refinements have been made on the academic side, they have not been matched by equal refinements on the teaching side, something that would have disappointed Palmer. If anything, students today are getting a poorer deal than they would have got as Palmer's pupils in the 1920s.

His contribution to language teaching in Japan, while generally termed "significant" by Japanese teachers, remains obscured by the continuing emphasis on reading as the prime objective. Current texts for beginning students (e.g., Ota, Ito & Kusakabe, 1989) tend to de-emphasize aural/oral activities, and to place such work at the back of the book. Although they do show elemental stress forms as in *I have two Albums*, they do not engage in a full aural/oral treatment of the kind that Palmer advocated. The full force of the Direct Method has thus been lost, and it is impossible to know what effect such teaching would have today, if it were carried through.

Internationally, Palmer's rationalization of, and perfection of, the Direct Method was to influence language teachers and administrators on several continents and for several decades. This influence is evident as far afield as the debates surrounding the Direct Method in the United States in the twenties, and in African language planning in the period 1920-1960. His legacy is also apparent in the subsequent development of the British Situational Language Teaching method of the fifties, and in the U.S. "Army Method" of the same era. Although he was by no means alone in much of what he did, his name stands solidly in the line of major contributors to English language teaching.

Notes

1. This construct had also received expansion and elucidation in Jones' *English Phonetics* (1918). Since Palmer and Jones had been in contact since 1914, and since Palmer had

been working from 1916 in Jones' department at University College, London (Howatt, 1984), he could hardly avoid developing an interest in intonation.

References

- Armstrong, L. E. & Ward, I. C. (1931). *A handbook of English intonation*. Cambridge: W. Heffer & Sons.
- Darian, S. G. (1972). *English as a foreign language*. Oklahoma: University of Oklahoma Press.
- Doff, A. (1988). *Teach English: A training course for teachers*. Cambridge: Cambridge University Press/ The British Council.
- Gimson, A. C. (1989). *An introduction to the pronunciation of English (4th Edn., revised by Susan Ramsaran)*. Edward Arnold.
- Harasawa, M. (1974). A critical survey of English language teaching in Japan. A personal view. *English Language Teaching Journal*, 29(1), 71-79.
- Howatt, A. P. R. (1984). *A history of English language teaching*. Oxford: Oxford University Press.
- Jones, D. (1918). *An outline of English phonetics*. Leipzig: B. G. Teubner.
- Kelly, L. G. (1969). *25 Centuries of language teaching*. Rowley, MA: Newbury House.
- Kenworthy, J. (1987). *Teaching English pronunciation*. London: Longman.
- Kohmoto, S. (1969). *New English phonology. A contrastive study of English and Japanese pronunciation*. Tokyo: Nan'un-Do.
- Ladefoged, P. (1975). *A course in phonetics*. Fort Worth, TX.: Harcourt Brace Jovanovich.
- Ota, A., Ito, K. & Kusakabe, T. (1989). *New Horizons*. Tokyo: Shoseki.
- Palmer, H. E. (1917). *The scientific study and teaching of languages*. London: Harrup.
- Palmer, H. E. (1921). *The principles of language study*. London: Harrup.
- Palmer, H. E. (1924). *A grammar of spoken English*. Cambridge: W. Heffer & Sons.
- Palmer, H. E. (1925). *English through actions*. Tokyo: Kaitakusha.
- Palmer, H. E. (1933). *A new classification of English tones*. Tokyo: Kaitakusha.
- Palmer, H. E. (1938). *The new method of grammar*. London: Longmans.
- Palmer, H. E. (1938). *English practice books (New method series, Bks. 1 & 2)*. London: Longmans.

- Redman, V. (1967). Harold E. Palmer--Pioneer teacher of modern languages.
English Language Teaching, 22(1), 10-16.
- Ripman, W. (1905). *The sounds of spoken English*. London: Dent.
- Stern, H. H. (1983). *Fundamental concepts of language teaching*. Oxford:
 Oxford University press.
- Strevens, P. (Editor). (1978). The English language made plain for the
 teacher of English: The descriptivist and the linguistic traditions. In
 P. Strevens *In honour of A. S. Hornby*(pp. 103-116). Oxford: Oxford
 University Press.
- Tinone, R. (1968). *Teaching foreign languages: An historical sketch*.
 Washington D.C.:Georgetown University Press.
- Yamamoto, N. Y. (1978). The oral method: Harold E. Palmer and the
 reformation of the teaching of the English language in Japan. *English
 Language Teaching Journal*, 32(2),151-158